

MINUTES OF THE MEETING OF THE COMMISSION OF FINE ARTS
HELD IN WASHINGTON, D. C., OCTOBER 4, 1932.

The first meeting of the Commission of Fine Arts during the fiscal year 1933, was held in its office in the Interior Department Building on Tuesday, October 4, 1932. The following members were present:

Mr. Moore, Chairman,
Mr. Winter,
Mr. Cross,
Mr. Weinman,
Mr. Mauran,
Mr. Swartwout, Mr. Clarke,
and Mr. H. P. Caemmerer, Executive

Secretary and Administrative Officer. The meeting was called to order at 9:30 a. m.

1. APPROVAL OF MINUTES OF THE MEETING HELD MAY 27, 1932: The Minutes of the Meeting held May 27, 1932, were approved.

2. PARTICIPATION IN THE CHICAGO FAIR: The Secretary stated that some time ago the U. S. Commission for the Century of Progress Exposition in Chicago had allowed \$1,000 and 130 square feet of space for the participation by the Commission of Fine Arts. Meantime Dr. Wetmore has informed the Commission he expects the George Washington Bicentennial Exhibition in the Museum to be taken out at the close of the George Washington Bicentennial celebration. Therefore, the Secretary wrote to Mr. Weinman and Mr. Winter to determine if the National Sculpture Society and the Mural Painters Society would permit the removal of their exhibitions to Chicago. The National Capital Park and Planning Commission has funds to exhibit the Plan of Washington albeit in a somewhat reduced form. However, just recently Commissioner New informed the Commission he wishes to withdraw the offer of \$1,000 and the floor space inasmuch as he felt the exhibition by the Commission would hardly be appropriate in the Century of Progress Exhibition, and that he similarly withdrew allotments to

several other Government agencies. The Secretary said he then explained the situation to the Commissioner, who replied that he would allow transportation for sending the George Washington Bicentennial Exhibit but that it would be up to the Commission to arrange with Rufus Dawes to obtain the space. Mr. Moore felt that unless the Commission can have adequate space, there is no use trying to exhibit. Mr. Weinman believed the exhibition of sculpture in the Fine Arts Exhibition is not sufficiently representative. Mr. Winter also felt the mural paintings are not worthy to send to Chicago as they were done too hastily. Mr. Mauran believed the painting and sculpture in no way represents the Commission of Fine Arts. Thereupon the Commission concluded it would be best not to send the exhibition and Mr. Moore should write to Daniel Burnham and explain the situation to him.

Mr. Weinman thereupon said the sculptors were prepared to take down the exhibition and restore the partitions but he would recommend leaving the models that are now in the rotunda. He felt that the sculptors who own these particular models would agree to this. The Commission expressed the desire that this be done and a letter was sent to Dr. Wetmore accordingly.
(Exhibit A)

3. DESIGN FOR THE FORT RENO HIGH SCHOOL: Mr. A. L. Harris, Municipal Architect, submitted a design and plan for the Fort Reno High School, to be located at Chesapeake Street and Nebraska Avenue, N. W. He said the plan is similar to that of the Roosevelt High School in that the auditorium and gymnasium are separate from the educational activities of the main portion of the building. He had tried to simplify everything as much as possible in order to cut down the cost. The school building, including auditorium and gymnasium, was designed to be 555 feet long. It was designed without a tower or cupola.

Mr. Mauran asked the purpose of the skylights, Mr. Harris replying that they were to make up for the smallness in size of the windows on the third floor, which have been made in that way in order to give architectural strength to the building. Mr. Moore asked if there had been any objection to the auditorium and Mr. Harris informed him that Major Gotwals objects because of the cost. However, not only the school people used the auditorium as an auditorium and theater but the community as well--in other words, it functions as a community center.

Mr. Moore asked if there was a way to have the school face on Fort Drive. Mr. Harris replied that he had tried it but with the school in that position he could not include an athletic field; also the grades on the Nebraska Avenue and Fort Drive sides interfere with having the main entrance placed on either of these streets; furthermore, he felt it would be better to have the pupils enter and leave the school on a street where the traffic is not so heavy.

The architect members of the Commission inspected the designs and preferred the one showing pilasters (to be four inches thick instead of two inches) to the designs showing columns; they believed the central motif should be carried to the top of the building even though there should be no tower or cupola.

In the afternoon the Commission inspected the Roosevelt High School, the design for which is the basis for the Fort Reno High School.

The tract on which the high school is to be located covers about nine acres, parts of which are well wooded. There are also two springs. The school is to face Chesapeake Street. Colonel Grant, representing the National

Capital Park and Planning Commission protested against the plan of Mr. Harris to put the auditorium, with its unsightly scenery left, on the Fort Drive side. Also he protested against putting in tennis courts as proposed by Mr. Harris, since it means cutting down trees and spoiling the vista at the rear of the building.

The Commission recommended radical changes in the plan, in accordance with these considerations and sent a report to Mr. Harris. (Exhibit B)

4. TAFT JUNIOR HIGH SCHOOL (BROOKLAND-WOODRIDGE JUNIOR HIGH SCHOOL): The Secretary brought to the attention of the Commission of Fine Arts a letter received from the Burroughs Citizens Association protesting against the plan of Major Gotwals, Engineer Commissioner of the District of Columbia, to leave the cupola off the Taft Junior High School.

Mr. Harris said he had been severely criticized in Congress for putting on this cupola. The Commission considered the matter very carefully and decided that the cupola shown in the approved design, which is of the Georgian type of building, is an essential part of the design and that it should not be removed. If any change is to be made in the design, it should be made with the approval of the Commission of Fine Arts. The Chairman told Mr. Harris he would write to the Burroughs Citizens Association, saying that the Commission had approved the design with a cupola and that they should take up the matter with the Commissioners of the District of Columbia. (Exhibit C)

5. TOMB OF THE UNKNOWN SOLDIER: General Bash, Office of the Quartermaster General, War Department, informed the Commission that the War Department had run into a very disturbing situation at the Tomb of the Unknown Soldier because of the vandalism on the part of tourists. The guard did no good as the minute his back was turned any tourists present started feel-

the monument and even one man attempted to chip a toe off a figure. General Bash then presented blue prints of a design of bronze posts with movable chain or rope, saying the design was not complete but he just wanted the reaction of the Commission to the general idea. The design was prepared by Lorimer Rich, architect of the Tomb of the Unknown Soldier. The posts are to be doweled into the granite steps 3'6" from the Tomb. Mr. Swartwout said he had advised Mr. Rich as to the design. The Commission thought this design a satisfactory solution of the problem and approved it. (Exhibit D)

6. DEVELOPMENT OF ARLINGTON NATIONAL CEMETERY:

A. Mr. Moore asked General Bash about the problem of control in Arlington National Cemetery since so many graves are being put in and whether any limitation ought to be put on Arlington at all. General Bash said there is enough ground in Arlington to last 10 years but eventually they will have to come to taking some of the land belonging to the Agricultural Department. Mr. Moore said the Department of Agriculture is reconciled to that but as soon as the passageway to Arlington is completed their farms are going to be cut in two. General Bash told the Commission he is trying to educate his prospective customers to cremation since an urn takes up only two or three cubic feet, but that he is not having much success. General Bash said he was in favor of having only flat stones for all people buried there--officers and men alike, and the Secretary of War had gone so far as to issue an order that anyone buried within the vista from the Tomb of the Unknown Soldier will have to have a soldier's headstone or if not that, be moved to another place, but that the Secretary of War did not favor the flat stones.

Mr. Moore inquired about the old Dewey Tomb, General Bash replying that there will have to be some further court action before anything can be done about removing the tomb or having the family remove it.

General Bash said he got an appropriation of \$90,000 for Arlington but that it is not sufficient to put in the new water supply system which is needed, since last year a large number of trees were lost because of lack of water. Mr. Moore asked about the plants in the basin at the foot of the Tomb of the Unknown Soldier and was informed that General Bash had had nothing to do with the planting. Mr. Moore told General Bash that the architect of the Tomb, Mr. Rich, believed the fountain should come out.

Major Clarke urged that steps be taken now to prepare a landscape plan for Arlington National Cemetery. General Bash expressed himself in favor of this but said there is no money available to employ a landscape architect for this work at the present time. The Commission concurred in the recommendation of Major Clarke and expressed the hope that the War Department would take up the question with the Budget Bureau and Congress since this is a project that should have prompt attention.

B. Regulations for Arlington National Cemetery. The Secretary informed the Commission that Mr. H. W. Peaslee, architectural advisor for the Fort Lincoln Cemetery, had urged a modification of the cemetery regulations for Arlington since he believed they are not stringent enough and since they were adopted with the advice of the Commission of Fine Arts fully 15 years ago some changes in them are necessary. The Secretary stated that he had sent a copy of the Arlington Cemetery regulations and a copy of the Fort Lincoln Cemetery regulations to Mr. Weinman for criticism and comment as to such changes and amendments that he deems proper in the Arlington regulations. Mr. Weinman informed the Commission that he is giving this matter attention.

Mr. Peaslee requested an answer to two questions, as follows:

1. Whether polished granite should be permitted in Arlington. Mr. Weinman gave as a preliminary answer that he would disapprove polished

granite in Arlington. Mr. Weinman believes that it is desirable to polish certain kinds of granite, as Stony Creek granite, to bring out the color but that it is a rather decorative stone. The polished granite is desirable in fountains since it serves as a mirror for reflection of the water. Mr. Peaslee asked about sand blasting letters and ornaments on memorial stones and Mr. Weinman disapproved this.

2. Mr. Peaslee asked whether it would not be possible for designs for monuments in Arlington, even though they come within the prescribed regulations, to be submitted to the Architectural Division of the Quartermaster General's Office, and urged that this be done, since there is no reason why it should not be as both the Memorial Division and the Construction Division of the War Department come under the Quartermaster General. The Secretary stated that the Quartermaster General two years ago expressed interest in this matter and wishes to cooperate with the Commission. A reply was sent to Mr. Peaslee. (Exhibit E)

A report on the subject of revised regulations for Arlington is to be drafted and sent to General Bash.

7. APPOMATTOX COURT HOUSE MEMORIAL: General Bash submitted the design of Mr. Harry Sternfeld, architect, of Philadelphia, and his associate, Mr. Carroll, for the Appomattox Memorial, this design being the winning one in a contest conducted by the War Department. Mr. Swartwout said he believed that a monument such as this--out in the country with practically no houses nearby--would be out of place. Mr. Moore reiterated his statement that this memorial should begin with the restoration of the old McLean House where the terms of surrender between General Grant and General Lee were signed and that

there should be no monument, one reason being that most people stop to see a house when they would scarcely slow up to see a monument.

General Bash said the State Highway Commission had bought still more land along the right-of-way and had moved back the old shack that was there so that there is now a much better vista. He said the old house nearby was standing during the Civil War but is not ancient. The people in the locality are anxious now to restore all the old buildings with private funds but he was a little doubtful as to whether they could be raised.

The Commission having inspected the grounds of Appomattox in September 1931, adhered to their recommendation then made to General Bash that instead of erecting a monument, the McLean house be restored first. A report was sent to General Bash, disapproving the design submitted but recommending that Mr. Sternfeld and his associate be retained as architects to design an appropriate memorial for Appomattox. (Exhibit F)

8. STATE DEPARTMENT TABLET: Mr. Waddy B. Wood, architect, of Washington, submitted a design for the proposed American Foreign Service Honor Roll tablet to be erected at the north entrance to the State Department Building. The tablet is to measure 7' 7" by 7' 4" and will be set in a suitable marble frame. The tablet itself is to be of Virginia greenstone. The design had been made with the advice of Mr. Swartwout.

The Commission unanimously approved the design and a report was sent to the State Department accordingly. (Exhibit G) (See also G-1)

9. LAMP STANDARD FOR THE CAPITOL PLAZA: Mr. David Lynn, Architect of the Capitol, submitted a revised design for a lamp standard prepared by Bennett, Parsons and Frost, architects, of Chicago, for use on the newly

developed Capitol Plaza. The design showed a lamp in the shape of a large lantern.

The Commission gave the sketch very careful consideration and decided that to adopt the design submitted would introduce a new element in lamp standards in Washington, out of harmony with the type now generally in use. The Commission, therefore, disapproved this lamp standard to be used adjacent to the Capitol, also because it seemed to the Commission inferior to the lamp standards used generally throughout the District of Columbia. The Commission recommended the use of the regular approved lamp standards of the District of Columbia on the Capitol Plaza. (Exhibit H)

10. MOSAICS BY MR. LASCARI: Mr. Salvatore Lascari, mural painter, conferred with the Commission in regard to his appeal to the U. S. Court of Customs and Patent Appeals in the matter of securing refund of \$1,500 duty paid by him on mosaics which he made in Rome for the Moody-Currier Gallery at Manchester, New Hampshire. Mr. Lascari stated that the court rulings governing the Customs Bureau do not distinguish between mosaics executed by artists and mosaics of the ordinary commercial type and that it was an injustice to him to require the payment of \$1,500 duty. The Commission after consideration decided to take up the matter with Senator Keyes of New Hampshire.

11. MEMORIAL FOUNTAIN, CHEVY CHASE CIRCLE: Mr. Edward W. Donn presented a revised design for a memorial fountain at Chevy Chase Circle and a plan for its landscape development, embodying the recommendations made by the Commission of Fine Arts last spring. It showed two rows of trees with a walk between and a basin and fountain in the center; and twenty-four small jets designed in the form of lilies surrounded the central jet.

Mr. Clarke suggested willow oak for the trees instead of evergreens as Mr. Donn has shown, as the evergreens do not stand the dust and fumes of traffic. Furthermore none of the evergreens have sufficient grace to combine with a jet of water. Colonel Grant said he thought the willow oak would not do so well on this high, dry soil, but Major Clarke called his attention to the willow oaks in Arlington which have done quite well on similar soil. Major Clarke objected to the concrete walk and also to the two rows of trees and believed one row of trees outside would be sufficient. Major Clarke said he knew the President of the Garden Club of America and would talk the matter of trees over with her.

The Commission decided the small jets should be omitted. A report was sent to Mr. Donn. (Exhibit I)

12. PLAN FOR THE GENERAL ARTEMAS WARD MONUMENT: Mr. Charles W. Eliot, Director of Planning of the National Capital Park and Planning Commission, submitted in behalf of that Commission a location plan for the General Artemas Ward monument, which is to be erected in the center of the circle at the intersection of Massachusetts and Nebraska Avenues, N. W. Mr. Eliot said he had always recommended a circle at this point, if for no other reason than traffic. The staff found out that the plan submitted to the District Commissioners did not take into consideration 44th Street, which though not now a street, will some day be important, so the staff felt that an^{inner} circle of 160 feet in diameter would not accommodate this new line of traffic in addition to those already there. The new plan, giving the statue a circle with a diameter of 120 feet, has been approved by the Director of Highways and other officials besides all the subordinate officials in the District Building. Mr. Eliot wished to know whether that diameter would be sufficient

for the General Ward Statue, and the Secretary stated that Mr. Crunelle, the sculptor, had stated that an inner circle 120 feet in diameter would be enough for the setting of the monument.

Mr. Eliot wished to know secondly how to obtain the necessary land for the circle inasmuch as the Act stated that the United States is to be put to no expense in or by the erection of this monument. At least, 30,000 square feet will have to be purchased, which at 50 cents a foot, the price offered, will cost \$15,000. Mr. Eliot said he hoped the Ward family would arrange some way to purchase the necessary land for the statue. Fifteen thousand feet is owned by American University and 20,000 feet by Mr. Glover. Mr. Eliot had tried to get Mr. Glover to donate the land but he would offer it only at a price of 50 cents a square foot, which is a very good price. Mr. Moore thought the American University should donate its property there for the statue.

The Commission authorized the Chairman to take up the matter with the Ward family or the authorities of Harvard University. A report approving the location plan in principle was sent to Colonel Grant. (Exhibit J)

13. BUST OF OSCAR UNDERWOOD: Mr. Oscar Underwood, Jr., conferred with Mr. Weinman as to the bust of his father, the late Senator Underwood, authorized by an Act of Congress, the bust to be placed in the Capitol. Mr. Underwood wished advice as to the selection of a sculptor, whereupon Mr. Weinman recommended Mr. Chester Beach or Mr. Keck. The sum of \$2,500 is authorized for the bust. Mr. Weinman said that this amount is exceedingly small for the services of an eminent sculptor and if both Mr. Beach and Mr. Keck should refuse to accept the commission, he would advise the selection of one of the younger sculptors for the work. The Commission concurred in this.

14. MEMORIAL AVENUE TO ARLINGTON NATIONAL CEMETERY: Colonel Grant presented a plan for the memorial avenue to extend from the Virginia shore of the Potomac to Arlington, a distance of about seven-eighths of a mile. The memorial avenue is to be 60 feet wide, the same as the width of the Arlington Memorial Bridge. Colonel Grant said that the Arlington Memorial Bridge Commission plans to use holly for the hedge along both sides of the avenue. Major Clarke informed Colonel Grant that this hedge should be at least eight feet high as the scale is so great. Colonel Grant said that three rows of oaks are indicated on the plan for each side of the hedge but the fewer rows that can be used now the better because of the cost. Major Clarke suggested that there be one row of trees but that the trees in back of these rows be informally planted; the trees in the front row could be high and the other trees slope down toward the ground, thus giving a better appearance to the allee as seen from the outside. Major Clarke cautioned that at no place in the row should there be less than a depth of two trees and that all the trees should be of the same kind. Mr. Eliot informed Major Clarke that the trees are to be white oak, which Major Clarke said should be planted not less than 50 feet apart.

Colonel Grant asked if the bays for statuary are necessary. Mr. Moore agreed with Colonel Grant that these spaces for statues would lead to all sorts of difficulties with organizations wanting to place statues somewhere in the National Capital. Major Clarke concurred with Colonel Grant and Mr. Moore and believed it would be desirable to leave the niches out during the original planting since they could be cut afterwards if it was decided so to do.

Colonel Grant asked about the sidewalks--whether they should be of the same material as those around the Lincoln Memorial, namely, scrubbed concrete. Major Clarke felt that sidewalks of that sort would give an effect of a white ribbon, which would be undesirable as the road already produces that effect. He was in favor of some black bituminous material that has resiliency.

15. ENTRANCE TO ARLINGTON NATIONAL CEMETERY: The Commission discussed with Colonel Grant the work under way of constructing the great entrance to Arlington. This is to be in the form of a semi-circle 180 feet wide and having a radius of 90 feet. The walls of the great entrance will be 31 feet high, surmounted by a balustrade. The entrance is being built of Mount Airy granite. The Commission inspected the work in the afternoon and noted that the progress made in the work is considerable. There are to be six pylons, two of which for the most part have been completed. There are to be "tripods" on the end pylons and eagles on the pylons at each side of the memorial gates to Arlington. These eagles are to be like those on the pylons of the Memorial Bridge, by Mr. Jennewein. A question has arisen as to the use of pulverized granite instead of asphalt on the plaza in front of the great entrance. The Arlington Memorial Bridge Commission decided on the use of this stone since it is of the same color and texture as the pavement of the Arlington Memorial Bridge, but it calls for joints in the pavement. The Commission were advised that Mr. Kendall does not favor the joints and, therefore, prefers asphalt. The subject is to be considered at a meeting in New York City on October 24.

16. PLAN FOR COLUMBIA ISLAND: Colonel Grant submitted a preliminary plan for Columbia Island. This was discussed by the Commission, which felt

that the plan was not at all satisfactory, decided to leave the matter in the care of Major Clarke for study and recommendation at a future meeting of the Commission. The Commission emphasized the importance of keeping the cross axis of the Arlington Memorial Bridge at the Columbia Island Plaza. The Commission called attention to the fact that this cross axis has been in the design of the architects from the time the plans for the Arlington Memorial Bridge were first approved.

17. MERIDIAN HILL PARK: Major Clarke reported that practically all day Monday, October 3, he inspected the planting at Meridian Hill Park with Mr. Peaslee and that as a result it had been decided that Mr. Irving W. Payne, landscape architect for the Office of Public Buildings and Public Parks, should check on the planting as compared with the actual report by Mr. Vitale on the planting when the landscape plan for Meridian Hill Park plan was prepared by him.

18. AIR SERVICE MEDAL OF HONOR, POST OFFICE DEPARTMENT: The Secretary brought to the attention of the Commission a design prepared by Walker Hancock, sculptor, 422 East 20th Street, New York City, for an Air Mail Flyers Medal of Honor. The design was brought to the attention of Mr. Weinman, who approved the obverse. The Commission unanimously approved the design for the obverse but advised that the sculptor should improve the design of the lettering for the reverse of the medal. The words "United States" should be restudied to give them greater dignity. This will result in corresponding changes throughout in the lettering of the inscription.

A report was sent to the Postmaster General and Mr. Hancock was informed of the suggestions of the Commission. It is expected when he submits a new

design for the reverse of the medal, and after it is approved by the Commission, models of the medal will be made by him for submission to the Commission of Fine Arts. (Exhibit K and K-1)

19. PRINTING SHIPSTEAD-LUCE ACT REGULATIONS: The Secretary stated that he had secured an estimate for printing the Shipstead-Luce Act Regulations from the Government Printing Office, as follows:

August 3, 1932.

Dear Sir:

In reply to your communication of July 27, with reference to the estimate for 500, 1000 and 5000 copies of Shipstead-Luce Act Regulations, the estimate submitted is as follows, based on 20 pages of 10 and 8-point solid text, including 12 half-tones, 6 diagramatic profiles and 1 map.

500 copies.....	\$267.38
1000 " 	316.60
5000 " ---.....	537.47

Copy submitted with your request is returned herewith.

The matter of payment is one to be decided by the parties interested in the distribution of the publication.

Very respectfully,
JOHN GREENE,
Acting Public Printer.

By Louis C. Vogt,
Acting Supt. Planning Division.

Mr. H. P. Caemmerer, Secretary,
The Commission of Fine Arts,
Washington, D. C.

The Secretary informed the Commission that there is only \$125 available which could be allotted this year for printing the regulations and that upon taking up the matter with the Commissioners of the District of Columbia, they advised that they have no funds that they could use for printing the regula-

tions. Colonel Grant said that he was cut in his appropriations for printing and could not say whether he could allow \$125 until after the reports of his office have been printed. The Secretary said that he thought it possible to have Senator Shipstead authorize the printing of the regulations some time during the winter to be paid out of the contingent fund of the Senate. Colonel Grant and Mr. Eliot expressed the desire that they be consulted further in the matter of drawings and photographs to accompany the regulations, and it was decided that this shall be done.

20. TWELFTH REPORT OF THE NATIONAL COMMISSION OF FINE ARTS: The Secretary brought to the attention of the Commission the draft of the Twelfth Report of the National Commission of Fine Arts, prepared during the summer months, to cover the years, July 1, 1929 to June 30, 1933. The Secretary stated that the report will be as large as the Eleventh Report of the Commission and that he had conferred with the Chairman regarding the preparation of the copy for the Public Printer. It was thought that arrangements could be made with Senator Fess, Chairman of the Senate Committee on the Library, for printing the Twelfth Report.

21. THE MALL DEVELOPMENT: In accordance with the arrangements made with Colonel Grant, the Commission inspected models of the Washington Monument Grounds in the studio of William Partridge at Vermont Avenue and H Street, N. W. The Commission inspected the models in the afternoon. They consisted of three models--one designed by William Adams Delano, another by Mr. Olmsted, and a third by Mr. Hubbard, as a modification of Mr. Olmsted's design, all these men being members of the National Capital Park and Planning Commission. The models were considerably different in design from that

made by the McMillan Park Commission of 1901, which contemplated a formal garden with terraces. Colonel Grant said the U. S. Engineers have felt it impossible to carry out the 1901 plan, therefore, these new modified studies were made. The Commission felt that there was no great hurry about this matter and suggested that the Mall roads be completed to the Capitol before work is begun on the Washington Monument gardens. A report to Colonel Grant was drafted. (Exhibit L) Major Clarke felt that the three models submitted, which were designed by Messrs. Delano, Olmsted and Hubbard, should have further consideration at a future meeting of the Commission. (Exhibit L-1)

22. RESTORATION OF BELVOIR AT FORT HUMPHREYS: The Commission made a trip of inspection to the ruins of Belvoir at Fort Humphreys, in accordance with a request of Commandant Edward H. Schulz, and were in conference with him as to the project and also with Major H. Brooks Price, who made the design for the mansion. The Commission informed Commandant Schulz of their interest in the project of the development of Fort Humphreys and that it has received the attention of the Commission for several years. Commandant Schulz said he was much interested in the subject and had with his officers done considerable work in clearing the foundations. Also he favored the restoration of the mansion as a new Commandant headquarters. The question of securing the necessary funds is one that will be taken up with the War Department and with Congress.

The Commission informed Commandant Schulz that they had endorsed the design made by Major Price for the restoration of Belvoir and would recommend the erection of the mansion in accordance with the design, subject to such changes in matters of detail as may be found desirable after further study. (Exhibit M) To this end the Commission felt it desirable that Major Price

be retained by the War Department as the architect for the work. Mr. Moore spoke of the work that has been done at Wakefield in restoring the birth-place of George Washington and of the incidents during the boyhood days of George Washington spent both at Wakefield and Mount Vernon and it was while at Mount Vernon that George Washington used to visit Belvoir frequently.

After inspecting the ruins the Commission accompanied Commandant Schulz on a general inspection trip throughout the grounds. The Chairman sent a letter of appreciation to Commandant Schulz. (Exhibit M-1; see also M-2)

The Commission adjourned at 6:00 p. m. The Commission had as their guests at luncheon: Colonel Grant, Major Gillette, Mr. Eliot, Mr. Nagle, Mr. Peaslee, and Mr. Lascari.

C O P Y

October 7, 1932.

My dear Dr. Wetmore:

At the meeting of the Commission of Fine Arts on October 4, I told Mr. Weinman that you expected the George Washington Bicentennial Fine Arts Exhibition would be removed from the National Gallery of Art space at the end of November and was informed by him that the sculptors would arrange matters for removing their part of the exhibition accordingly (likewise the painters). The Commission considered a suggestion made that this exhibition be sent to the Chicago Fair but the Commission decided not to send it since it was planned more particularly for the George Washington Bicentennial celebration.

The approaching ending of the Bicentennial Exhibition of sculpture and painting in the Rotunda and National Gallery of Art space at the Natural History Museum leads the Commission of Fine Arts to make to you certain suggestions, which this Commission asks you to take up through the Smithsonian Institution with its Commission on the National Gallery of Art.

First. The Rotunda as now arranged is an impressive and dignified entrance to and an appropriate central feature of the building. The subjects displayed are not only representative of American sculpture today but are also vitally related to the history of this nation. These are casts of executed work of American sculptors worthy of preservation. The sculptors, the Commission is assured, would be willing to give these casts to the National Gallery of Art. It is recommended that, subject to the approval of the Commission on the

National Gallery, efforts be made to retain the collection.

Second. The lowering of the partitions and the rearrangement of them, seems to this Commission a distinct and much needed improvement. They add dignity to the space at present allotted to the National Gallery and permit a more adequate display of the exhibited works of art. Since the opening of the Freer Gallery new museums have adopted and carried out the principle that a comparatively few paintings adequately displayed are, from the point of view of both artist and public, worth incomparably more than a large number of pictures crowded together. Public interest also is enhanced by the changes in the pictures from time to time. There are in the dark corridors and unvisited rooms of the building many portraits and other paintings much more worthy a place than those that have been on exhibition. By the retention of the present arrangement of the partitions and a selected exhibition of all the treasures of the Gallery of Art that gallery can be made to serve a larger work of usefulness and can be made a living instead of a dead collection.

It is to be expected that with the selection of a new director of the Gallery, one trained in modern gallery practice, the excellent work done by the first director can be carried on with increased vigor and comprehensiveness. While recognizing the restrictions of space and funds to which the Gallery is at present subject, the Commission feel that progress is both possible and necessary. The real purpose of the National Gallery is to maintain standards

of excellence; so that visitors to Washington may take back to their various communities examples of both selection and arrangement which shall have a beneficial influence throughout the land.

If these considerations shall seem good to the National Gallery of Art Commission, the Commission of Fine Arts trust that they will be carried out by the Smithsonian Institution.

For the Commission of Fine Arts:

Very respectfully, yours,

(Signed) Charles Moore,

Chairman.

Dr. Alexander Wetmore,
Assistant Secretary in Charge,
National Museum,
Washington, D. C.

EXHIBIT A

C O P Y

October 6, 1932.

Dear Mr. Harris:

Having had under consideration the plans presented by you at the meeting of the Commission of Fine Arts on October 4, for the new Fort Reno High School, the members of the Commission at your suggestion visited the Theodore Roosevelt High School, which has a plan similar to that proposed for the Fort Reno School.

On approaching the Roosevelt School the Commission felt that a single slope at the southwest end of the lot would be far more preferable to the double terrace now being graded. Also they thought you might have given little better architectural expression to the very awkward protrusion of the scenery loft. If it is necessary to build playhouses in residential sections of the District of Columbia as part of the public schools, these features should be given some architectural character as relief to the eye.

On studying the Fort Reno site the Commission agreed that for the sake of the pupils it was desirable to face the school on a subordinate street rather than on the Fort Drive or Nebraska Avenue. At the same time the importance of the Fort Drive would seem to make it most unfortunate to have the awkward bulk of the auditorium conspicuous for a considerable length of that drive. The Commission believe that a shifting of the auditorium to the Nebraska Avenue side and utilization of the topography would result in a much less obtrusive and objectionable appearance to the scenery loft.

EXHIBIT B

Furthermore the Commission felt it would be unfortunate to sacrifice the grove of trees for tennis courts when such courts can be provided for in other portions of the grounds. These tennis courts should not be very large because of the proximity of the municipal courts now available at Fort Reno.

As for the elevation, the Commission prefer the one showing pilasters (four inches deep) to the sketch with the columns. The extreme length of the building calls for a central feature in the nature of a cupola. The arcades connecting the auditorium and gymnasium with the main building would be much improved by placing glass in the arches instead of the partition at the back as used on the Roosevelt School. Before deciding on the arrangement of the three elements of the building, the Commission request a further study of the various points noted.

For the Commission of Fine Arts:

Very truly yours,

(Signed) Charles Moore,

Chairman.

Mr. A. L. Harris,
Municipal Architect,
Washington, D. C.

C O P Y

October 6, 1932.

Dear Sir:

Your letter of September 28th, with its enclosure of a copy of a letter of September 29, 1932, addressed by your Association to the Commissioners of the District of Columbia, together with a copy of the resolutions adopted by your Association regarding the architectural design of the Taft Junior High School, received the attention of the Commission of Fine Arts at their meeting on October 4, 1932.

The Commission of Fine Arts approved the design of the William H. Taft School which showed a cupola. This central motif the Commission deemed essential to the building architecturally. The elimination of the cupola for the sake of economy has had an unfortunate result on the appearance of the building. It is like cutting an arm or a leg off a man, and if the design had been presented minus the cupola, the Commission would have tried to find some satisfactory way out of the difficulty.

Since the Commission of Fine Arts was created, the appearance of public school buildings of the District of Columbia has been vastly improved and those buildings have been made more preeminently acceptable by the adoption of a uniform style in cognizance with the style selected by Washington and Jefferson for the development of public buildings in the District of Columbia. But the future success

EXHIBIT C

of the efforts of the Commission of Fine Arts will be conditioned on the carrying out of the approved plans. Dismemberment of those plans after they have been approved must necessarily result in the unfortunate predicament in which you find yourselves in connection with the William Howard Taft School.

Knowing as the Commission does the intense interest which President Taft took in the design of public buildings not only in Washington but also in New Haven and his insistence on the very best design and best workmanship, it is unfortunate that the omission of the central feature, on which so much depends, of the proposed school building should have occurred in connection with the school that bears his name.

For the Commission of Fine Arts:

Very truly yours,

(Signed) Charles Moore,

Chairman.

Mr. Raymond L. Gilbert, Secretary,
Burroughs Citizens Association,
3717 South Dakota Avenue, N. E.,
Washington, D. C.

C O P Y

October 6, 1932.

Dear General Bash:

The Commission of Fine Arts at their meeting on October 4, 1932, were pleased to consider with you the sketch prepared by Lorimer Rich, architect, for a movable guard chain as a protection to the Tomb of the Unknown Soldier at Arlington. The Commission approved the design submitted. It is understood that suitable rope will be used instead of a chain.

For the Commission of Fine Arts:

Very respectfully, yours,

(Signed) Charles Moore,

Chairman.

Brigadier General L. H. Bash,
Chief, Construction Division,
Office of the Quartermaster General,
War Department,
Washington, D. C.

EXHIBIT D

C O P Y

October 14, 1932.

Dear Mr. Peaslee:

The Commission of Fine Arts at their meeting on October 4, 1932, gave careful consideration to your request for advice in regard to the following questions. They were brought to the particular attention of the sculptor member, Mr. A. A. Weinman, who advises:

A. As to the use of polished granite for monuments, I see no objection to using polished granite in its proper place. I do object to its being used in Arlington National Cemetery or other cemeteries where polished granite monuments have a glare. It has been my experience that where colored stone is used for monuments in parks and other places in the city or for interior decoration, honing brings out the color of the stone, such as with Stony Creek granite, and other pink, green, and the various laminated granites. Also it is well to polish the granite used for fountains since it acts as a mirror to reflect the water.

B. I am very much opposed to the sand blasting process for cutting an inscription or ornaments instead of hand carving. Sand blasting is a mechanical process and gives both letters and ornaments an artificial appearance.

C. I think it is of the utmost importance that designs for monuments even though they come within regulations prescribed by the War Department should have the criticism of an architectural advisor. This is of importance not only to bring about uniformity

EXHIBIT E

in design but to give assurance that since a monument itself is a structural object, the principles of good design should be applied to it.

The Commission of Fine Arts concur with Mr. Weinman in these comments and criticisms.

The question of adopting amendments to the regulations for Arlington National Cemetery in the matter of erecting monuments is receiving the attention of the Commission. They will be submitted to the Quartermaster General of the War Department as soon as possible.

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Mr. H. W. Peaslee, Architect,
1228 Connecticut Avenue,
Washington, D. C.

C O P Y

October 13, 1932.

Dear General Bash:

The Commission of Fine Arts at their meeting on October 4, 1932, considered the design you submitted in behalf of the War Department for a monument to commemorate the historic surrender at Appomattox Court House, Virginia.

The Act of Congress authorizing the preparation of plans specifies that "the plan and design of such monument shall be subject to the approval of the National Commission of Fine Arts".

On September 26, 1931, members of the Commission of Fine Arts visited the old town of Appomattox Court House and discussed with you, Governor Pollard and several citizens interested in the matter the whole project of the memorial. In a letter addressed to you, dated October 6, 1931, the Commission expressed their opinion as to the proper plan and design of the proposed monument at Appomattox. The Commission interpreted the word "monument" in the Act of Congress in its primary and generally accepted sense as "anything by which the memory of a person, or a period, or an event is preserved or perpetuated". Thus the Government, under the term "National Monuments" preserves certain restricted areas having historic or scientific interest, as distinguished from the National Parks, created for public enjoyment. (National Parks Portfolio, p. 6).

This Commission's report was based on the idea of recreating the historic scene of the surrender and perpetuating historic interest in one of the most historic events in national history--an event the details of which reflect honor on the participants on both sides,

and the results of which were of enduring benefit.

The plan and design as submitted do not express in any sense the historic character of the event, nor are they harmonious with the surrounding landscape. If erected according to the proposed plan the monument would be simply an incongruous obstruction on a public highway; and therefore a waste of public money.

Therefore, the Commission return the plans with their disapproval. The Commission advise that the architects who won the competition be retained by the War Department and that they be instructed to prepare plans on the new basis of presenting and preserving the historic significance of Appomattox and thus making it a place of interest and inspiration.

For the Commission of Fine Arts:

Very respectfully, yours,

(Signed) Charles Moore,

Chairman.

Brigadier General L. H. Bash,
Chief, Construction Division,
Office of the Quartermaster General,
War Department,
Washington, D. C.

EXHIBIT F

C O P Y

October 6, 1932.

My dear Sir:

The Commission of Fine Arts at their meeting on October 4, 1932, unanimously approved a design submitted by Mr. Waddy B. Wood, 16 Jackson Place, Washington, D. C., for the proposed American Foreign Service Honor Roll Tablet; to be erected at the north entrance in the State Department Building. A print of the design is enclosed. It is understood that a Virginia greenstone is to be used for the tablet.

The Commission is doubtful as to the use of the word "colleagues" in the inscription? Does not the word refer to associates in time as well as work? This suggestion is made to avoid future criticism.

Mr. Wood states that he has designed the tablet to fit his plans for the remodeling of the building.

For the Commission of Fine Arts:

Very respectfully yours,

(Signed) Charles Moore,

Chairman.

Mr. Augustus E. Ingram,
State Department,
Washington, D. C.

EXHIBIT G

C O P Y

October 14, 1932.

My dear Mr. Ingram:

Referring to your letter of October 12, I am wondering if you would not get a little more monumental effect and avoid the repetition of the words "Foreign Service" by having the tablet read:

"Erected by Members of the Foreign Service Association in Memory of Diplomatic and Consular Officers of the United States who lost their lives while on active duty in Foreign Lands".

I think your avoidance of the word "colleagues" is wise when you consider the critical nature of the men in the State Department and of the foreigners who will see the tablet.

Very truly yours,

(Signed) Charles Moore,

Chairman.

Mr. Augustus E. Ingram, Editor,
The American Foreign Service Journal,
c/o State Department,
Washington, D. C.

EXHIBIT G-1

C O P Y

October 6, 1932.

Dear Mr. Lynn:

The Commission of Fine Arts, at their meeting on October 4, 1932, inspected the revised design for a lamp standard, prepared by Bennett, Parsons and Frost, architects, of Chicago, for use on the newly developed Capitol Plaza.

The Commission gave the sketch very careful consideration and disapproved it as a lamp standard to be used adjacent to the Capitol, because it seems to them inferior in design to the lamp standards used generally throughout the District of Columbia. The Commission suggest the use of the regular lamp standards in the Capitol Plaza.

The design is returned herewith.

For the Commission of Fine Arts:

Very respectfully, yours,

(Signed) Charles Moore,

Chairman.

Hon. David Lynn,
Architect of the Capitol,
Washington, D. C.

EXHIBIT H

C O P Y

October 14, 1932.

Dear Mr. Donn:

The Commission of Fine Arts at their meeting on October 4, 1932, considered with you and Colonel Grant your design for the memorial fountain at Chevy Chase Circle.

The Commission approve the general design of the fountain. They advise the omission, however, of the bronze lilies with jets of water to supplement the central jet. In their opinion there should be one jet in the center, so made that it will throw water at least 25 or 30 feet high. The Commission will advise as to the inscription later.

The Commission also gave consideration to the landscape development of Chevy Chase Circle, in which the Garden Club of America is interested. There are certain questions in connection with it that should receive further consideration. The kind and size of trees to be planted in Chevy Chase Circle is of particular importance and Mr. Gilmore D. Clarke, the landscape architect member of the Commission, wishes to talk with officials of the Garden Club of America about the matter.

For the Commission of Fine Arts:

Very truly yours,
(Signed) Charles Moore,
Chairman.

Mr. Edward W. Donn,
1920 K Street, N. W.,
Washington, D. C.

EXHIBIT I

C O P Y

October 7, 1932.

Dear Colonel Grant:

The Commission of Fine Arts at their meeting on October 4, 1932, considered the sketch submitted in behalf of your Commission by Mr. Charles W. Eliot for a circle at the intersection of Massachusetts and Nebraska Avenues, which location has been selected for the proposed General Artemas Ward Statue. The Commission took note of the fact that the monument is to be erected without expense to the Government, and, therefore, about \$15,000 will be needed from outside sources for buying additional land to create a circle at this location according to the sketch submitted.

The Commission regard the inner circle large enough for the statue, and, therefore, approve the sketch. Doubtless in carrying out the plan for the circle, it may be possible to simplify it in some respects. The Commission will take up the question of securing additional funds to buy the land needed for the circle with the Board of Commissioners of the District of Columbia and probably also with the authorities of Harvard University and members of the General Artemas Ward family.

For the Commission of Fine Arts:

Very respectfully yours,
(Signed) Charles Moore,
Chairman.

Lieut. Col. U. S. Grant 3d,
Executive and Disbursing Officer,
National Capital Park and Planning Commission,
Washington, D. C.

EXHIBIT J

C O P Y

October 6, 1932.

Sir:

The Commission of Fine Arts, at their meeting on October 4, 1932, unanimously approved the design for an Air Mail Flyers Medal of Honor, by Walker Hancock, sculptor, 422 East 20th Street, New York City. A print of the design is enclosed.

The Commission feel that the sculptor should improve the design of the lettering for the reverse of the medal. The words "United States" should be restudied to get greater dignity. This will lead to corresponding changes throughout. The Commission will take up this matter with Mr. Hancock. After final completion of the design, he will be expected to make a model for both obverse and reverse of the medal and submit it to the Commission of Fine Arts for final approval.

The design is sufficient for purposes of a contract with Mr. Hancock.

For the Commission of Fine Arts:

Very respectfully yours,
(Signed) Charles Moore,
Chairman.

Hon. Walter F. Brown,
Postmaster General,
Washington, D. C.

EXHIBIT K

C O P Y

October 7, 1932.

My dear Mr. Hancock:

The Commission of Fine Arts at their meeting on October 4, 1932, were pleased with your design for an Air Mail Flyers Medal of Honor. The design was brought to the particular attention of the sculptor member of the Commission, Mr. A. A. Weinman, and upon his recommendation the Commission approved it.

The Commission were especially pleased with the design of the obverse. As for the reverse, the Commission felt you could improve on the lettering, especially by giving more dignity to the words "United States". The lettering seems somewhat too casual. Inclosed are the prints of your design. We suggest that you make a new drawing for lettering the reverse of the medal, at least in part.

The Commission of Fine Arts expects to have another meeting by October 24, at which time this matter can receive further attention. Inclosed is a copy of the report of the Commission that has been sent to the Postmaster General approving your design.

Sincerely yours,

(Signed) Charles Moore,

Chairman.

Mr. Walker Hancock,
207 East 17th Street,
New York, N. Y.

EXHIBIT K-1

October 12, 1932.

Dear Colonel Grant:

After considering the three models of the Washington Monument Gardens, the Commission of Fine Arts found in no one of them an adequate solution of the problem. While the engineering considerations at present limit the work which may safely be done about the Monument, such considerations in no wise change the fundamental fact that the whole Mall scheme requires the treatment of the Monument grounds on a scale of elegance, taste and beauty corresponding to the treatment of the grounds of the Capitol and the Lincoln Memorial. Nor do the models show consideration of the essential requirement that the Monument Gardens shall recognize the White House axis in some appropriate and decided way.

The present times are not propitious for the promotion of an adequate treatment of the monument Grounds. In the opinion of this Commission the whole matter should be laid aside until the completion of the Mall Roads, of B Street South to the Lincoln Memorial and the reorganization of the Tidal Basin. This work accomplished, a restudy of the Monument Gardens should be made with the object of giving to this area the high distinction which the monument commemorating George Washington requires, both on account of the man and also by reason of the importance of his monument as the high point in the development of the National Capital. For the Commission of Fine Arts:

Very respectfully, yours,

Chairman.

Lieut. Col. U. S. Grant 3d,
Executive and Disbursing Officer,
National Capital Park and Planning Commission,
Washington, D. C.

Draft of letter

C O P Y

October 15, 1932.

My dear Major Clarke:

I thank you sincerely for your telegram of October 13, suggesting the withholding of the letter to Colonel Grant in regard to the Monument Grounds until the Commission has an opportunity to discuss the problem with Messrs. Delano, Olmsted, and Hubbard. This will be done.

You are entirely right in what you say about the courtesy due to them and I am glad that you have stopped the matter for the present.

Cordially yours,

(Signed) Charles Moore,

Chairman.

Major Gilmore D. Clarke,
County Office Building,
White Plains, N. Y.

EXHIBIT L-1

C O P Y

June 1, 1932.

My dear Major Price:

The Commission of Fine Arts at their meeting on May 27, 1932, enjoyed seeing your drawings which show a proposed restoration of "Belvoir on the Potomack". Purely as a matter of architectural history the Commission regard highly the discoveries you have made as to the house and gardens, the roads and outhouses of the plantation. On the old foundations you have designed a building which corresponds to houses of its period and the social and financial standing of its owner.

In connection with the plans for the development of Fort Humphreys prepared a few years ago with the advice of the Commission of Fine Arts (a print of which appears in the accompanying report of the Commission on page 109) the Commission recommended the restoration of Belvoir.

The Commission would be pleased if the War Department should see fit to rebuild the mansion at Belvoir as shown by you, to be used as the Commandant's house at Fort Humphreys. Of course, the gardens also should be restored along the lines shown on the plans.

Belvoir was intimately connected with George Washington's life from the time he went to Mount Vernon until the Revolution took him from private life. The opportunity for a restoration of the entire estate should be welcomed by the War Department for historical, practical and sentimental reasons. For the Commission of Fine Arts:

Yours very truly,
(Signed) Charles Moore,
Chairman.

Major H. Brooks Price, Architect,
1316 New Hampshire Avenue,
Washington, D. C.

EXHIBIT M

October 8, 1932.

Dear Colonel Schulz:

The Commission of Fine Arts very much enjoyed the hospitality of yourself, Mrs. Schulz and your daughter on Tuesday. We particularly appreciated the cordiality of the discussion in regard to the development of Fort Humphreys. In talking matters over, the Commission felt that inasmuch as the officers' quarters were to be moved to the area in the neighborhood of the old mansion, it may be worthwhile to consider building the Commandant's house and gardens as a restoration of the old mansion. Ruins that do not extend above the ground are not very satisfactory from the point of view of looks and so far as archeology is concerned, perhaps that element can be spared.

The Commission noted the general excellence of the larger buildings which have been built at Fort Humphreys and they trust that in designing of the quarters for the officers you will have equally good architectural advice. With so much space at your command, each of these quarters should have pretty ample gardens both as a setting and a pleasurable occupation for the officers and their wives.

So far as appearances are concerned and I understand, so far as convenience is concerned, the headquarters that are now being built for officers instructing at the War College are eminently successful. Of course, the topography at Fort Humphreys being different, the arrangement also would be different.

Cordially yours,
(Signed) Charles Moore,
Chairman.

Colonel Edward H. Schulz,
Commandant,
Fort Humphreys, Virginia.

HEADQUARTERS THE ENGINEER SCHOOL

OFFICE OF THE COMMANDANT

In reply refer to:

RECEIVED
COMMISSION OF FINE ARTS
WASHINGTON, D. C.
101 12 1932
Fort Humphreys, Va.
October 15, 1932

Mr. Charles Moore
Chairman, Commission of Fine Arts
Interior Department Building
Washington, D. C.

Dear Mr. Moore:

I am in receipt of your recent letter of October 8, and wish to express our appreciation for the visit of the Fine Arts Commission on October 4.

I am also in receipt of a letter of October 7, from Mr. Caemmerer, inclosing the report of the Commission of Fine Arts of 1929. I am very much interested in this report and took great pleasure in reading your comments regarding the development of Fort Humphreys, made at that time. I think we have so far carried out your suggestions and are very appreciative of the advice and helpfulness of the Commission.

Regarding the final restoration of Belvoir, as you understand, a bill was introduced into the committee by Judge Smith of Alexandria, Virginia, asking for the restoration at a cost of \$40,000, to be applied to the building, outer walls, outbuildings, and grounds, as far as practicable.

I am very glad to get a copy of the letter signed by you on June 1, 1932, to Major Price, in which you indicate your pleasure, if the War Department should see fit to rebuild the mansion at Belvoir as shown by Major Price and to be used as the Commandant's house. As you probably know, it will be some time before Congress acts upon the bill, but, everything considered, I believe it would be wise to restore the building and grounds to agree with the historical period as closely as we can, and that this will probably be a better plan than preserving the walls and foundations in their present explored condition.

We are undertaking the clearing of the site for the new officers' quarters, particularly the Bachelor Building, and some time next Spring I hope the Commission can make us another visit and more thoroughly see the advantages of this site, which I believe is the one you recommended several years ago.

Very sincerely yours,

A handwritten signature in dark ink, appearing to read "Edward H. Schulz", written in a cursive style.

EDWARD H. SCHULZ
Colonel, Corps of Engineers
Commandant

RECEIVED 11-2

